



where the landspeeder was stopped, and the buildings at the back of the plaza, partly in ruins and concealed behind a recently-built wall. It was strange, but wonderful to see the location changed and mixed with the modern world.

Time was running out, and we had to head south, back to the mainland. I regretfully left Mos Eisley behind, but I was greatly encouraged that we had found it. This boded well for our chances along the rest of the trip.

From the ferry landing we rocketed off to Matmata, a distant town in the mountains where troglodyte Berbers traditionally cut homes from the soft sandstone to form large craters. The underground Hotel Sidi Driss was not only the location, but the inspiration for Luke Skywalker's home. I had carefully studied photographs of the set as seen in *Star Wars* and in *The Making of Star Wars*, and had brought a number of them with me, mounted in magnetic photo album pages. John Barry's set design and decoration-work was terrific in these scenes; the



FILMING AT THE HOTEL SIDI DRISS

homestead was a fascinating blend of primitive appearances and high technology. I really wanted to visit this remarkable place, and see the parts not shown in the film.

Our vehicle, which was rather the worse for wear at excessive speeds, arrived at the hotel. Full of anticipation I found the edge of the largest pit. I looked down into Luke Skywalker's home. The vaporators and other high-tech props were gone, but otherwise the place had hardly changed: it was fantastic. Down inside the place, Ryan and I eagerly collected footage of every angle; finally I got to explore the entire

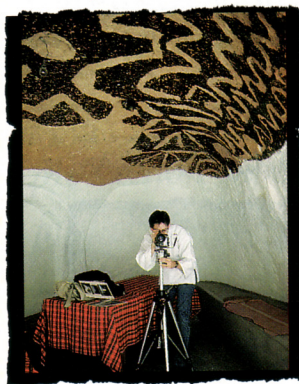
homestead. It only got better when I spotted traces of the set dressing still in place—linked triangular designs applied to the stair edges, and entire doorframes around several of the rooms leading off the courtyard. Best of all was the dining room, which I found just as Uncle Owen and Aunt Beru had left it.

LOOK AT THE DETAIL STILL HERE FROM THE ORIGINAL SET DRESSING.

LARS HOMESTEAD COURTYARD



DINING ROOM FROM LONG SCENE AT TABLE



NOTE PAINTED DESIGN ON KITCHEN CEILING.

The high-tech ribbing still framed the irregular sandstone doorway, and the strange abstract mural still decorated the ceiling, absolutely unaltered. I even found the passage down from the back of this room, not quite seen in the film, that led to Aunt Beru's kitchen. Another of the "never-seen" finds was Luke's bedroom, not shown in the movie but clearly used by John Barry to guide the design of other sets. The proprietor was very excited at our arrival, and looked enviously at my photo collection, since he did not have any



LUKE, LUKE...

